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Majolica Bust of Count Aranda
Alcora
Eighteenth Century
(See No. 56, page 74)

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SPANISH MAIOLICA

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BY

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SPANISH MAIOLICA

SPANISH MAIOLICA

TIN enameled pottery without metallic luster was being fabricated at several places in Spain in the fifteenth century, and at the beginning of the sixteenth the Italian influence began to make itself strongly felt, especially in the tiles, or azulejos, which were used to decorate the walls of religious structures. The principal seats of manufacture were Seville and its suburb Triana; Talavera, and Alcora.

"Seville was an early and important centre of the potter's craft in Spain," writes Leonard Williams.* "Her potteries were celebrated even with the Romans, and probably have at no moment been inactive. Fifty, established in the suburb of Triana, were mentioned in the sixteenth century by Pedro de Medina, and documents which tell of many more have recently been discovered by Gestoso. . . . The ware of the Cartuja factory, which reached the zenith of its fame towards the end of the eighteenth century, is

**The Arts and Crafts of Older Spain.*

considered by Jacquemart and other authorities to rival with the Italian wares of Savona.

"Pottery made in other parts of the Peninsula — particularly that of Talavera de la Reina — is known to have been imitated by the Seville potters with embarrassing perfection."

The same writer informs us that "The production of *azulejos* in Spain may be traced to as far back as the twelfth century. By far the most important centre of the craft was Seville. Here, from the twelfth until the fourteenth century, was made the glazed and decorative tiling which consisted of small pieces of monochrome earthenware — black, white, green, blue, or yellow — cut one by one, and pieced together in the manner of a true mosaic. This process, says Gestoso, was lengthy, difficult, and dear. . . . Towards the sixteenth century the Sevillano potters discovered a simpler way of making effective and artistic *azulejos*, which they called the *cuerda seca* process." These tiles were extensively produced at Seville through the following centuries, and many of them may be seen in the walls of the upper corridor of this Museum.

The painted tile-work of Seville gained for her a well-merited reputation during the latter part of the sixteenth, and through the two following centu-

ries. Large quantities of these tiles and panels were sent to Mexico, Peru and the West Indies and other Spanish possessions to be used in the mural decorations of churches, convents and other structures.

Talavera de la Reyna, in the province of Toledo, a short distance to the southwest of Madrid, in central Spain, has been noted for its manufactures of earthenware since the middle of the sixteenth century. Fr. Andres de Torrejon wrote in 1568 that the pottery made at Talavera had then "reached to a great height of perfection; it is formed of white and red clay. Vases, cups, . . . dishes and table centres . . . . are painted with great perfection, and the imitations of porcelain brought from the Portuguese Indies are most excellent. . . . The varnish used for the white pottery is made with tin and sand. . . . This sand is as fine and soft as silk."*

Many other writers of the sixteenth, seventeenth and eighteenth centuries speak in high terms of the enameled earthenware of Talavera. In 1651 eight kilns were in operation there, employing two hundred workmen. Oriental porcelain and Italian maiolica were imitated to a large extent. The wares were of two varieties, that decorated in blue on a white

*Quoted from a ms. (Bib. Nac. F. 142) by Señor Juan F. Riaño in *The Industrial Arts in Spain.*

ground, and that painted in polychrome — manganese, green, yellow, and blue. To the eighteenth century belong those examples of the latter style which are frequently found in collections. The influence of the Italian maiolists reveals itself in the imitations of albarellos, barrel-shaped jars and other objects of Savona and Genoa painted in blue. Large, deep bowls with paintings of animals, cavalcades, hunting scenes and battles, in polychrome, after the Italian maiolica, were abundant, some of the more important pieces being in imitation of the works of celebrated artists, notably Antonio Tempesta, a Florentine painter and etcher who lived from 1555 to 1630.

An important fabrique of faience was established at Alcora, in the eastern part of Spain, north of Valencia, by Count Aranda in 1726. Señor Juan F. Riaño* has given us a very interesting account of this establishment, which includes lists of articles made there, covering a wide range of wares, figures, groups and other articles, in the last quarter of the eighteenth century, and a list of directors, artists and workmen connected with the factory from the beginning until the end of the century.

The first products of the factory, which appeared in 1727, were stanniferous potteries in the styles of

**The Industrial Arts in Spain.*

Chinese porcelain, Italian maiolica and Holland delft. Writers in the eighteenth century bear testimony to the excellence and variety of wares which came from the Alcora kilns.

In 1750 the works were transferred to a private company by Count Aranda, but he continued to take a lively interest in the enterprise until his death, in 1798. About the middle of the century the manufacture of porcelain was introduced. Soon after 1815 the production of artistic ware was abandoned, but ordinary wares continued to be made until after the middle of the nineteenth century.

Few writers on ceramic art have made a serious study of pastes and glazes, relying entirely on the superficial appearance of different wares, their forms and peculiarities of decoration. For this reason many of the attributions of the earlier writers, from whom much of our knowledge has been obtained, are found to be incorrect, and for lack of technical knowledge some recent authors have fallen into the same errors. Through familiarity with the processes practised by different peoples at various times it is often possible to discover the source of disputed wares and to reach a logical conclusion with tolerable certainty.

In studying the ceramic collections of the Hispanic Museum, the writer has found numerous ex-

amples which have hitherto eluded all attempts at classification. Through the careful examination and comparison of their pastes, glazes and technical treatment, it is believed that some of these problems have now been solved. Certain processes are known to have been employed in particular manufacturing centres, and examples of pottery which have hitnerto been placed in the category of unidentified wares, or attributed to a doubtful provenance, but which are now found to possess the characteristics and peculiarities of known wares, in composition, glazing and decorative treatment, are, in the light of present knowledge, assignable to definite localities, if not to particular fabriques.

It is believed by certain ceramic students that at Puente del Arzobispo, near Toledo, a peculiar variety of maiolica was being made previous to 1645, at which date eight kilns were in operation at that place. While there has been some uncertainty as to the exact provenance of this fabric, Baron M. J.-C. Davillier* claimed to have seen a plate which was marked in full, "Arzobispo," and on the strength of this discovery he attributed all pieces of the same character to that factory.

**Histoire des Faiences Hispano-Moresques.*

Examples of this ware in the collection of Señor Don G. J. de Osma, of Madrid, have been assigned to the last quarter of the fifteenth century. Referring to plates of this character, Gestoso says: "Their decoration, betraying at a glance the Saracenic influence, consists of leaves and flowers, together with animals of a more or less fantastic character: lions, rabbits and birds. In other specimens the centre is occupied by a heart, fleurs-de-lis, or other fancy devices, or yet, in some few cases, with the head of a man or woman. These central designs are surrounded with leaves and flowers. The draughtsmanship upon these plates is of the rudest, and the process of their colouring was as follows. The figures were drawn upon the unfired surface in manganese ink mixed with a greasy substance; and after this the aqueous enamel or glaze was allowed to drop from a hogshair brush into the spaces which the black had outlined."* This was the method used in the decoration of *cuerda seca* tiles.

A critical examination of this variety of ware will show that, while it has been covered with stanniferous enamel ground, the polychrome decoration has been executed in transparent *glass glazes*. The

*Quoted by Leonard Williams in *The Arts and Crafts of Older Spain.*

presence of the latter in conjunction with tin enamel is suggestive of a modification of Saracenic processes by Persian or Egyptian influence. It is stated by certain writers that some Persians settled in Spain in the fifteenth century, among whom may have been potters.

The *cuerda seca* method of decoration, as exemplified in these plates, is identical with that by which some of the tiles of Seville were produced, and because the latter are also ornamented with colored glass glazes, it is probable that the plates and certain of these tiles may have possessed a common origin. In support of this supposition Williams remarks that, "as quantities of *cuerda seca* tiles were made at Seville, Gestoso* prudently suggests that we should designate as '*cuerda seca* ware' that pottery which has hitherto passed as specially belonging to Puente del Arzobispo." This modification of the formerly accepted attribution of Davillier would indicate the belief that these plates are probably of Seville origin.

Edwin AtLee Barber

*Señor José Gestoso y Pérez.

CATALOGUE OF SPANISH MAIOLICA

1. PLATE

Diameter, 13 inches

Heraldic device in blue in centre, beneath which is an inscription, "P, PDo, MATHEO, DELREA." Surrounding central device and around edge a border design of large blue dots.
Talavera, eighteenth century.
Presented by Mrs. Robert W. de Forest.

2. PLATE

Diameter, 13¼ inches.

Central design of birds and flowers rudely painted in blue. Around the marly six panels, each enclosing a flower and fern-leaf pattern.
Talavera, eighteenth century.
Presented by Mrs. Robert W. de Forest. PLATE I

3. PLATE

Diameter, 11½ inches.

Central heraldic design surrounded by rude leaf-work in blue.
Talavera, early eighteenth century.
Presented by Mrs. Robert W. de Forest.

4. TAZZA

Diameter, 10 inches.

Birds and flowers painted in heavy dark blue.

Talavera, eighteenth century.

Presented by Mrs. Robert W. de Forest. PLATE II

5. PLATE

Diameter, 8⅞ inches.

Heraldic design in blue in centre. Around the border an inscription, "D. DIEGO DE LEDESMA NUNEZ DE PRADO."

Triana, or Seville, eighteenth century. PLATE III

6. ALBARELLO, OR PHARMACY JAR

Height, 8 inches.

Double-headed crowned eagle of the Austrian dynasty, in blue. Blank label below for the insertion of the name of a drug.

Talavera, eighteenth century.

Presented by Mrs. Robert W. de Forest.

7. ALBARELLO

Height, 6⅜ inches.

Decorated with heraldic shield in dark blue — arms of Castile-Leon.

Seville, or Triana, eighteenth century.

The Seville (Triana) ware has a heavier and more creamy enamel and is painted in a darker and better blue and with a heavier brush

5. Plate
Seville
Eighteenth Century

than that of Talavera. It has a whiter body, not so pink as that of Talavera, and the bases of albarelli are usually quite flat, or with slight instead of pronounced basal rims. PLATE IV

8. ALBARELLO

Height, 6 inches.

With heraldic shield in blue — a lion rampant.

Seville, eighteenth century. PLATE V

9. ALBARELLO

Height, 5⅛ inches.

Double-headed crowned eagle of the House of Austria, in blue. In label beneath, "P. DIATRIUM SANT."

Talavera, eighteenth century. PLATE V

10. ALBARELLO

Height, 4½ inches.

Cartouche in front with rococo frame painted in blue.

Talavera, eighteenth century.

11. ALBARELLO

Height, 9 inches.

Heraldic device painted in blue — a shield enclosing a rayed circle bearing the inscription "Charitas" in black.

Seville, or Triana, eighteenth century.

12. ALBARELLO

Height, 11 13/16 inches.

Heraldic shield painted in blue. At bottom a blank label surrounded by rococo frame, for name of a drug.

Talavera, eighteenth century. PLATE VI

13. ALBARELLO

Height, 10⅛ inches.

Armorial device in blue.

Talavera, eighteenth century. PLATE VII

14. ALBARELLO

Height, 9¾ inches.

Painted in blue with figures of men, and houses, covering the entire surface. At top and bottom a border design composed of lozenge and elliptical-shaped figures with dots inside and between.

Seville, eighteenth century. PLATE VII

15. ALBARELLO

Height, 7¾ inches.

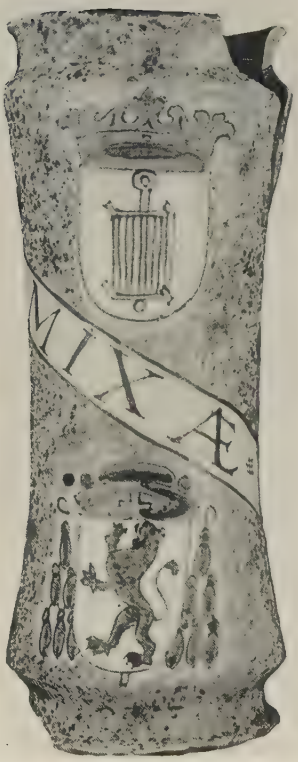
Decorated in blue with figure of lion rampant, beneath which is a label containing the inscription, "G, ET, R, MIRR."

Seville, eighteenth century. PLATE IV

2. Plate
Talavera
Eighteenth Century

4. Tazza
Talavera
Eighteenth Century

12. ALBARELLO



20. ALBARELLO

Talavera
Eighteenth Century

13. Albarello
Talavera
Eighteenth Century

14. Albarello
Seville
Eighteenth Century

7. Albarello

15. Albarello

Seville
Eighteenth Century

8. Albarello
Seville
Eighteenth Century

9. Albarello
Talavera
Eighteenth Century

16. ALBARELLO

Height, 7¾ inches.

Heraldic device in front painted in blue — a lion rampant.
Seville, or Triana, eighteenth century.

17. ALBARELLO

Height, 9⅞ inches.

Decorated with shield bearing the letters IHS and cross, in blue.
Seville, eighteenth century.

18. ALBARELLO

Height, 8⅛ inches.

Embellished with the double-headed eagle of the Austrian dynasty, crowned, with monogram A M on breast, painted in blue.
Seville, or Triana, eighteenth century.

19. ALBARELLO

Height, 9¾ inches.

Heraldic design in blue. At bottom a label bearing the inscription, "Pum. Gom."
Seville, eighteenth century.

20. ALBARELLO

Height, 12 inches.

Decorated with two coats of arms in colors, between which runs diagonally a label bearing

the inscription, "MIXAE." Ground mottled in blue with yellow spots.
Talavera, eighteenth century. PLATE VI

21. ALBARELLO

Height, 9½ inches.

Covered with a conventional floral design in blue and dull red. At top the inscription, "G. EUPHORBI."
Alcora, early eighteenth century.

22. DISH

Length, 10½ inches.

Convexly lobed sides. Painted with fruits and flowers in colors. Inscribed, "D, FAVSTIO, AGVADO."
Alcora, early nineteenth century.
Presented by Mrs. Robert W. de Forest.

23. CUP

Tall shape, without handle. Decorated with landscapes in colors.
Alcora (?), eighteenth century.
Presented by Mrs. Robert W. de Forest.

24. CUP

Tall shape, without handle. Decorated with scrolled design in blue.
Talavera, early nineteenth century.
Presented by Mrs. Robert W. de Forest.

31. ALBARELLO

32. ALBARELLO

Seville
Eighteenth Century

34, 36. Incense Burners
Talavera
Eighteenth Century

25. BENITIER

Height, 13¾ inches.

In blue and dull red glaze.
Seville, nineteenth century.

26. BENITIER

Height, 13¼ inches.

Modeled alcove with pillars supported by cherubs and human figures, in blue, yellow, green, and brown.
Seville, nineteenth century.

27. BENITIER

Height, 11¾ inches.

Relief figures representing the Crucifixion and the two Marys, colored green and dark blue.
Seville, nineteenth century.

28. BENITIER

Height, 9¾ inches.

Head of the Virgin in relief, in blue and white.
Seville, nineteenth century.

29. BENITIER

Height, 10½ inches.

Figures of the Virgin and Child in relief. Cup-shaped receptacle. Decorated in blue.
Seville, nineteenth century.

30. TAZZA

Diameter, 10¾ inches.

Quartered design in blue.
Talavera, seventeenth century.

31. ALBARELLO

Height, 7½ inches.

Arched panel in front with blue floral frame, enclosing the figure of a stag in brown and yellow. Heavy, lustrous enamel.
Seville, or Triana, early eighteenth century.

Plate VIII

32. ALBARELLO

Height, 7¾ inches.

Arched panel with blue floral frame in front, enclosing the figure of a fawn in brown and yellow. Heavy, lustrous enamel.
Seville, or Triana, early eighteenth century.

Plate VIII

33. ALBARELLO

Height, 7¾ inches.

Painted with figures of birds and trees in yellow, green, and purple.
Talavera, eighteenth century.

34, 35. INCENSE BURNERS (Pair)

Height, 8¼ inches. Length, 7 inches.

In form of a lion with open mouth, and socket at the top of the head. Decorated in blue, yellow, orange, and brown.
Talavera, eighteenth century. Plate IX

37. Deep Bowl
Talavera
Eighteenth Century

38. Bowl
Talavera
Eighteenth Century

36. INCENSE BURNER

Height, 6⅝ inches. Length, 5½ inches.

Same form as preceding, with blue, dull red and brown mane and lemon-colored body.
Talavera, eighteenth century. PLATE IX

37. DEEP BOWL

Diameter, 12⅛ inches. Height, 6½ inches.

Central armorial design in green, yellow, and brown, inscribed "BIBA JESUS." Ground diapered with sprigs and leaves. Outside decorated with broad, waving bands of green and yellow with leaf sprigs between.
Talavera, eighteenth century.
Presented by Mrs. Robert W. de Forest.

PLATE X

38. BOWL

Diameter, 13½ inches. Height, 6⅛ inches.

Central design of man on horseback, with a tree forming the border at each side, painted in green, yellow, and purple. Outside decorated with a running design of foliage and figures of a hare, a fox and a bird.
Talavera, eighteenth century. PLATE XI

39. BOWL

Diameter, 11⅜ inches. Height, 6⅜ inches.

Interior decorated with figure of a dog, with a tree on each side, in green, yellow, and purple. Outside decoration conventional trees and foliage.
Talavera, eighteenth century. PLATE XII

40. JAR

Height, 21⅝ inches.

Globular form, cylindrical neck. Figure scenes painted in green, yellow, and purple. On one side two men with a horse led by a boy. On the reverse a woman seated on a bed, conversing with another woman, a young man and an older man with long beard and eyeglasses. Around the neck smaller figure scenes. Handles modeled in the form of a man with arms raised over head, and naked body terminating in a large leaf-shaped antefix. Surmounted by cover with large ball finial.

Talavera, eighteenth century. PLATE XIII

41. JAR

Height, 23⅜ inches.

Inverted pear shape, long cylindrical neck. Decorated with hunting scene — an archer drawing a bow on a stag standing beneath trees. On reverse, a boldly painted design of dragons amid flames and clouds. The coloring is blue, green, purple, orange, and brown.

Talavera, eighteenth century. PLATE XIV

42. BOWL

Diameter, 20¾ inches. Height, 9¼ inches.

Inside decoration probably painted after Tempesta, an Italian artist of the early seven-

39. Bowl
Talavera
Eighteenth Century

40. Covered Jar
Talavera
Eighteenth Century

41. Jar
Talavera
Eighteenth Century

42. Large Bowl
Talavera
Eighteenth Century

teenth century, in the prevailing colors of this variety of Talavera maiolica — green, yellow, orange, brown, and purple, touched with pale blue. A mounted knight carrying a spear is leading three bulls, while a second horseman follows, surrounded by a handsome rococo border in light blue. Exterior decoration consists of a stag and a dog, repeated, separated by spreading trees.

Talavera, eighteenth century.

Presented by Señor Joaquin Sorolla. PLATE XV

43. EWER

Height, 8¼ inches.

Oinochöe shape, with twisted handle. In front an irregular medallion framed in rococo style in red and yellow, enclosing the inscription:

"Cofradia
Sacrament
Es Sebas,
El Madrid
Å. E 1760"

The frame is supported on each side by a green and a dull red flag. At sides are trees in blue. Around neck the following inscription:

"Señor Pedro Angita."

Talavera, date, 1760. PLATE XVI

44. APOTHECARY'S MORTAR

Height, 8½ inches.

Inverted truncated cone shape with heavy cylindrical unglazed base for standing in a socket. Three loop handles at sides and back and small lip in front. Decorated with converging lines in green, with brown dashes filling up the spaces. Made of very heavy, coarse red clay, covered with stanniferous enamel.

Morocco, eighteenth century. PLATE XVII

45. APOTHECARY'S MORTAR

Height, 6¾ inches.

Similar in form and decoration to preceding.

46. BOWL, OR SCODELLA

Diameter, 7¾ inches.

With deep, hemispherical cavetto, broad marly and turned-up edge, standing on foot. Decorated in six panels, alternately green triangular and manganese purple briquette designs, on a heavy white tin enamel.

Morocco, early nineteenth century. PLATE XVIII

47. BOWL, OR SCODELLA

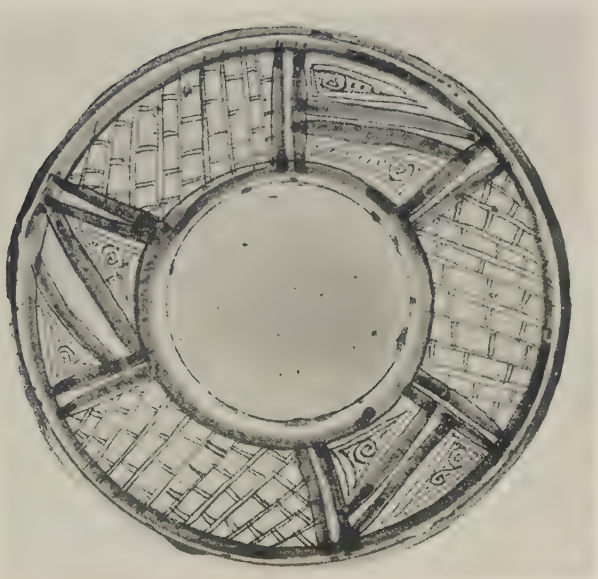
Diameter, 7¾ inches.

Similar in shape to preceding. Decorated with rude figure of bird painted in green, in

43. Ewer
Talavera
1760

Plate XVII

44. Apothecary's Mortar
Morocco
Eighteenth Century



46. Bowl
Morocco
Early Nineteenth Century

47. Bowl
Morocco
Nineteenth Century

centre, surrounded by green and manganese lines, in thick white enamel.

Morocco, nineteenth century. PLATE XIX

(Fragments of similar dishes have been found on the site of a fabrique in a suburb of Algiers.*)

48. BOWL

Diameter, 9¾ inches.

Figure of rabbit, or hare, painted in centre in black. Border design of arches containing starred and rayed diapering. The glaze, which was applied over a thin coating of white slip, has been almost entirely worn away, but where traces remain it appears to be lead.

Probably Seville, of the fifteenth century.

PLATE XX

49. PLATE

Diameter, 8¾ inches.

Decoration of a hare covered with light brown glass glaze surrounded by leaf designs in blue, green, and brown glass glaze, on a white stanniferous ground, in *cuerda seca* style.

So-called Puente del Arzobispo.

Probably Seville, fifteenth century. PLATE XXI

*Vide *Hispano-Moresque Ware of the XV. Century,* by Van le Put, Edition 1911. Footnote 3, page 3.

50. PLAQUE

Diameter, 15¼ inches.

Same technique; central design of a wyvern (a winged monster with dragon's head and long nowed tail). Glass glaze colors — blue, green, and brown — superimposed on a white tin-enameled ground.

So-called Puente del Arzobispo.

Probably Seville, late fifteenth or early sixteenth century. PLATE XXII

51. PLAQUE

Diameter, 15½ inches.

Similar technique; central design of a harpy (a bird with a woman's head and body). Glass glaze colors — blue, green, and light brown — superimposed on a white tin-enameled ground.

So-called Puente del Arzobispo.

Probably Seville, late fifteenth or early sixteenth century. PLATE XXIII

52. FINIAL (Gate Post)

Height, 21¼ inches.

FORM.—Acorn shape.

DESIGN.—Upper half divided into vertical bands covered with yellow, brown, and green glass glaze, separated by narrow bands of white tin enamel. Lower section similarly decorated; central band embellished with leaf-shaped orna-

48. Bowl
Seville (?)
Fifteenth Century

49. Plate
So-Called Puente del Arzobispo Ware
Fifteenth Century

50. Plaque
So-Called Puente del Arzobispo Ware
Late Fifteenth Century

51. Plaque
So-Called Puente del Arzobispo Ware
Fifteenth Century

ments covered with green, yellow, and brown glass glaze on white tin enamel. This example belongs with the so-called Puente del Arzobispo ware, the decoration being in the *cuerda seca* style.

Probably Seville, eighteenth century. PLATE XXIV

53. FINIAL

A companion to preceding, with slightly varying design.

54. VASE

Height, 15⅜ inches.
Diameter of mouth, 10⅞ inches.

At equal distances around the body are three shields in green, bearing crudely executed arms. Space between filled with bryony-leaf pattern in brown. Below is a broad, boldly painted palmated band reserved in white on a brown ground. At bottom a scroll band in brown. Coarse red clay.

Seville (?), eighteenth century.

55. DISH

Diameter, 13¼ inches.

FORM.—Curved cavetto, marly slightly sloping upward.

DESIGN.—Decoration in brick red and blue on a very hard, speckled, muddy white enamel.

In centre a bird of paradise surrounded by floral and curled leaf, or plume-like ornaments, in cavetto and springing from four points on the marly.

Spanish, early eighteenth century. PLATE XXV

56. PORTRAIT BUST

Height, 28½ inches.
Diameter at base, 14 inches.

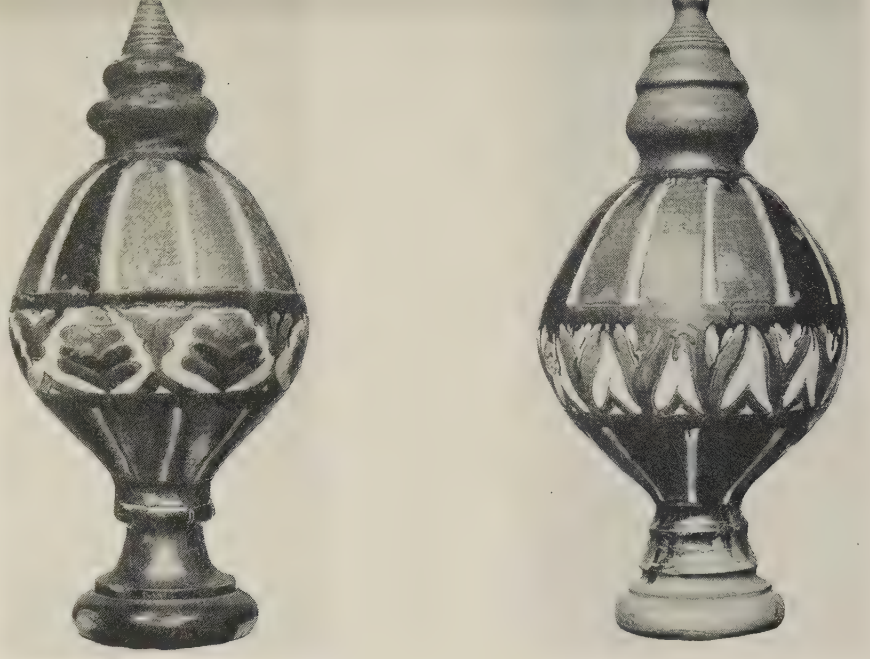
Count Aranda, founder of the factory at Alcora. The head and queued peruke are in white enamel. The outer robe, draped over the left shoulder, is dark yellowish brown, with lining representing ermine. Beneath the robe is a corselet enameled in dark blue, with engraved bordering. The sleeves of the shirt beneath are turquoise blue, trimmed with orange. Around the neck is a white neck-cloth, and falling from the shoulders a chain composed of alternate rectangular links, separated by knots. The modeling is of great excellence and is evidently the work of a skilful artist.

Alcora, eighteenth century. *See Frontispiece.*

57. JAR

Height, 22 inches.
Diameter of mouth, 9 inches.

Ovoid form; decoration, in pale blue on a white stanniferous ground, consisting of two



52, 53. Finials of Gate Posts
Probably Seville
Eighteenth Century

55. Dish
Spanish
Eighteenth Century

Jar
Probably Toledo
Seventeenth Century

horizontal zones containing paintings of birds and plants arranged alternately in six rectangular panels. At base a narrow band of scroll-work. The treatment shows the influence of the Genoa and Savona potters of Italy, some of whom went to Spain in the seventeenth century. The clay is coarse and of a light red color.

Probably Toledo, seventeenth century.

PLATE XXVI

58. JAR

Height, 28¼ inches.

Ovoid form; the circumference divided into bands, averaging two and a half inches in width, by pronounced ridges running diagonally from collar to base, between which are applied reliefs of human figures, masks, shields with lions rampant, castles, fleur-de-lis, shrines, detached rosettes, and other rosettes enclosed in triangular ornaments. A circle of bosses extends around the shoulder.

Coarse reddish clay, covered with a bright green glass glaze, showing Eastern influence.

Probably Seville, early sixteenth century.

PLATE XXVII

59. BAPTISMAL FONT, OR PILA

Diameter, 36 inches.

Octagonal, bowl shape, with conical base. The rectangular panels are fifteen inches in height and are embellished with reliefs of shields bear-

ing the initials I H S and an impressed human hand at each lower corner, alternating with other panels containing crosses in relief with a rosette at each side. On the sides of the projecting cornice at the top, which is three inches in height, are deeply sunken decorations — a meander design above the crosses and Arabic strap-work over the shields. At the four angles of each panel is an impressed human eye. On the upper edge or top of the cornice, at each of the angles, is a human right hand impressed,* while at the inner edge behind the angles are similar hands with palms facing outward between two human eyes.

The surface of the font is covered with a white tin enamel, the reliefs being colored deep green.

The font was originally elevated on a cylindrical stem or pedestal, but this has disappeared, leaving an irregular hole in the bottom, where the support was broken away.

Seville, or Triana, fifteenth century.

PLATE XXVIII

*Leonard Williams describes an early *tinaja* from Seville which is stamped with symbolic hands, "such as we see upon the Gate of Justice of the Alhambra."

58. Jar with Green Glaze
Seville
Early Sixteenth Century

59. Baptismal Font
Seville
Fifteenth Century

GLAZED AND ENAMELED TILES

Six distinct processes were employed in the embellishment of tiles by the Spanish potters:

1. Moulded or Stamped, the design being produced by means of moulds, the reliefs being either colored in a different glaze or in the same color as the ground. This style of tile appeared at an early date and may belong to the latter part of the thirteenth century.

2. The Mosaic, which consisted of placing together, to form regular designs, small pieces of glazed monochrome tiles of various colors — black, white, blue, green, and yellow — which had been cut into desired forms. This process was in vogue from the twelfth until the fourteenth century.*

3. The Cuerda Seca, which is thus described by Williams:

"Towards the sixteenth century the Sevillano potters discovered a simpler way of making effective and artistic *Azulejos,* which they called the *cuerda seca* process. This novel method consisted in pressing a wood or metal mould upon the unbaked tile, in such a manner that the outline of the pattern remained in slight relief. This outline was next brushed over with a mixture of manganese and grease, which turns,

*Riaño believed that it was only in the province of Andalusia that the art of cutting tiles into mosaic patterns was known.

in baking, very nearly black. The body of the pattern was then filled in with the various colours, which the greasy line completely separated, and thus prepared, the tile was rendered permanent by firing."

The effect of this treatment was that of a mosaic, formed of variously colored glazes, or enamels, confined within the dark manganese lines, and appearing slightly in relief. The usual patterns were of a geometrical character, often representing bands of interlacing strap-work, between which the unglazed clay could often be distinctly seen. This method was in use from the latter part of the fifteenth century until about the middle of the sixteenth.

4. The Cuenca, which consisted in stamping the entire surface with an intaglio, or *champlevé* pattern, in which the outlines are in relief. A peculiarity of this variety of tile-work is the use of colored glass glazes to fill the sunken parts, which are surrounded by a tin-enameled background. These tiles were produced extensively at Seville in the sixteenth and seventeenth centuries.

5. The Pisano, or painted, which derives its name from Francesco Niculoso Pisano, an Italian artist who went to Seville about 1500 and introduced the art there. Tiles or tile-work of this variety possess a plain flat surface with painted decorations on white or monochrome enamel in the Italian manner. This style of decoration continued to be popular until the eighteenth century.

6. The Inlaid, the design being stamped in the clay, or left flush with the surface, the background being cut away; the depressed parts were then filled with white slip and the surface covered with lead glaze.

Señor José Gestoso y Pérez has treated the tiles of Spain very thoroughly in his *Historia de los Barros Vidriados Sevillanos.*

60. TILE

Dimensions, 3¼ x 3¼ inches.

Lozenge form, containing a shield bearing an eagle stamped in relief and colored blackish purple, with dark yellow or caramel glaze. Light-red clay.

From the church of Santa Marina, Seville. Presented by Señor G. J. de Osma, of Madrid. Gestoso attributes these tiles to the thirteenth century. Plate XXIX

61. TILE

Dimensions, 3¼ x 3¼ inches.

Lozenge form, with shield enclosing a three-towered castle stamped in relief and tinted with an amber yellow, or honey-colored, glaze. Light red clay.

From the church of Santa Marina, Seville. Presented by Señor G. J. de Osma, of Madrid. Gestoso attributes these tiles to the thirteenth century. Plate XXIX

62. TILES (8)

Sizes, from 1¾ to 3¾ inches.

Cut into various forms, pentagonal, elongated hexagonal, castle shape, lozenge and five-pointed star (with one larger point).

Monochrome enamels — blue, green, turquoise, brown, and white.

Mosaic cut tiles of the latter part of the thirteenth century.

From Del Palacio de los Alixaver, Granada.

Presented by Señor D. Juan Riaño. PLATE XXX

63. PANEL

Dimensions, 10 x 14¼ inches.

Mosaic composed of small pieces of tiles cut into various shapes — eight-pointed stars, hexagonal, spear-head, ribbon, etc. — enameled in white, brown, black, green, blue, and fitted together in a strap-work design.

Seville, thirteenth century.

Presented by Mr. F. Hopkinson Smith.

PLATE XXXI

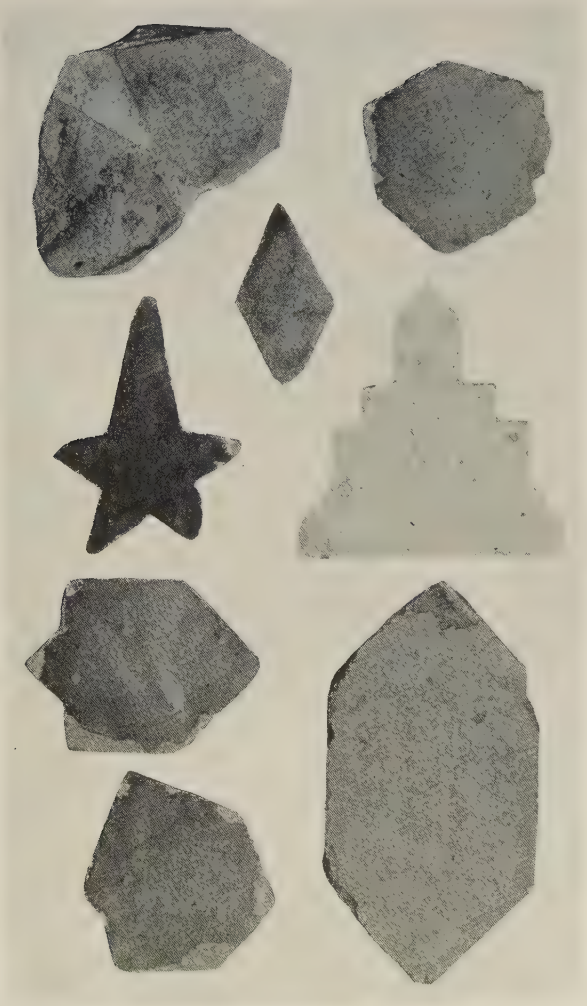
64. TILE

Dimensions, 6⅜ x 6⅜ inches.

Decoration of strap-work in two squares arranged as an eight-pointed (Moslem) star, enclosing the rude figure of a bear, in turquoise enamel, and blue, green, amber, and black glazes.

60, 61. Stamped Tiles
Seville
Thirteenth Century

67. Cuenca Tile
Seville
Dated 1543



62. Mosaic Cut Tiles
Province of Andalusia (?)
Thirteenth Century

63. Mosaic Tile Work
Seville
Thirteenth Century

resembling in appearance inlaid or mosaic work, but decorated by the *cuerda seca* process. Fawn-colored clay.
Seville, seventeenth century.

65. PANEL

Dimensions, 10¼ x 10¼ inches.

Cuerda seca style. Four tiles forming a continuous geometrical pattern. Design, eight-pointed stars in white, enclosed in dark-brown stars, surrounded by strap-work. The colors are brown, yellow, blue, green, and white — the exact colors of the genuine mosaics.
Seville, sixteenth century. PLATE XXXII

66. PANEL

Dimensions, 10 x 10 inches.

Cuerda seca style. Mosaic design composed of four tiles forming triangular-shaped sections arranged to represent six-pointed stars. Colors, honey yellow, black, blue, green, and white.
Seville, sixteenth century.

67. TILE

Dimensions, 3⅛ x 3⅛ inches.

Diagonal label enclosing the date 1543. Ornament above and below. Intaglio *(cuenca)* treatment filled in with brown and blue glazes on a stanniferous white ground. Light red clay.
Seville, sixteenth century. PLATE XXIX

68. TILE

Dimensions, 3 x 5¼ inches.

Intaglio *(cuenca)* decoration of conventional plant form filled with green, brown, and blue glazes on stanniferous white ground. Taken from the San Nicolas church in Santo Domingo City, Republic of Santo Domingo, West Indies, built in 1509. Coarse-grained pink and white clay.

Seville, early sixteenth century.

69. TILE

Dimensions, 6 x 6 inches.

Intaglio *(cuenca)* decoration. A shield bearing the inscription, "Ave Maria Gracia Plea," the arms of Garcilaso de la Vega, surrounded by looped border design in light blue. Filled with brown, blue, and green glazes on a stanniferous white ground. Pale reddish clay.

Seville, seventeenth century.

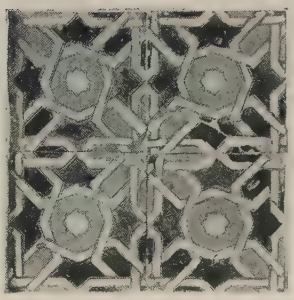
70. TILE

Dimensions, 6¾ x 6¾ inches.

Relief decoration of conventional plant design, covered with brown, blue, and green glazes, surrounded by a stanniferous white ground. Light red clay.

Seville, seventeenth century.

63



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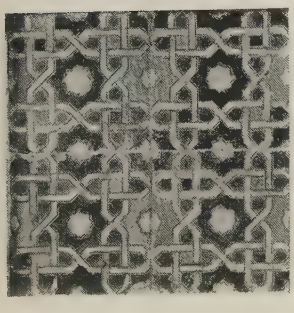

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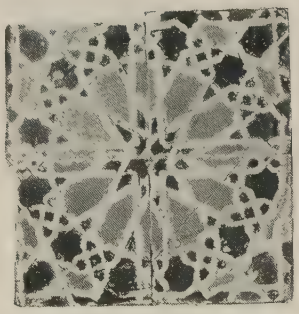


79

Cuerda Seca Tile Panels
Imitating Mosaic Work
Sixteenth Century

71. TILE

Dimensions, 3¾ x 5½ inches.

Arms, in white stanniferous enamel and brown glazes, in relief, on a green enameled ground. *Cuenca* style. Fawn-colored clay.
Seville, sixteenth century. PLATE XLIV

72. PANEL

Dimensions, 3 x 37 inches.

Cuenca style. Composed of seven pieces. Border design of strap-work in the usual *cuenca* colors.
Seville, seventeenth century.

73. PANEL

Dimensions, 10 x 10 inches.

Cuerda seca style. Mosaic design, composed of eight-pointed stars, surrounded by white strap-work in cruciform figures; colors as in preceding.
Seville, sixteenth century.

74. PANEL

Dimensions, 9⅜ x 45¼ inches.

Cuerda seca style. Mosaic pattern, composed of twenty 4½-inch tiles, with continuous design of strap-work in radiating pattern, formed by sections of varying design, in the same colors as preceding.
Seville, sixteenth century. PLATE XXXIII

75. PANEL

Dimensions, 9¼ x 45¼ inches.

Cuerda seca style. Mosaic pattern, similar to preceding, consisting of twenty 4½-inch tiles with continuous strap-work design forming five large twelve-pointed stars; colors as in preceding.

Seville, sixteenth century. PLATE XXXIII

76. PANEL

Dimensions, 10½ x 10½ inches.

Cuerda seca style. Composed of four tiles, showing a strap-work pattern enclosing small eight-sided, crown-shaped and elongated hexagonal figures forming a central star in blue, green, dark brown, and honey yellow glazes.

Seville, sixteenth century. PLATE XXXII

77. PANEL

Dimensions, 10¼ x 10¼ inches.

Cuerda seca style. Composed of four tiles, forming a strap-work design enclosing small eight-pointed stars in colored glazes, each one containing a smaller star in the centre. Colors of glazes similar to the preceding.

Seville, sixteenth century. PLATE XXXII

78. PANEL

Dimensions, 10¼ x 10¼ inches.

Cuerda seca style. Composed of four tiles, each one with a blue eight-pointed star enclosing

74, 75. Cuerda Seca Tile Panels
Seville
Sixteenth Century

a smaller white star in centre, surrounded by small pentagonal figures. Glazes similar in coloring to preceding.
Seville, sixteenth century.

79. PANEL

Dimensions, 10½ x 10½ inches.

Cuerda seca style. Composed of four tiles, forming together a circle in blue divided into sections by strap-work and surrounded by a ring of irregular stars in brown. Similar in coloring to preceding.

From La Casa de los Azulejos, Carmona.
Seville, sixteenth century. PLATE XXXII

80. PANEL

Dimensions, 9¾ x 11 inches.

Cuenca style. Composed of two long tiles. Design consisting of a circle enclosing a rosette with leaf-shaped petals. Encircling this is a band of tulip-like motives from which spring flame-shaped motives, enclosed in an outer lozenge-shaped square. The corners are occupied by floral ornaments. Decoration in blue and luster with greenish, violet, and golden reflections.
Seville, sixteenth century.

From Iglesia de Santiago, Carmona.

Coated with white slip and glazed with lead.

Gestoso figures a tile of this pattern.

81. PANEL

Dimensions, 10½ x 11 inches.

Cuenca style. Composed of two long tiles. The pattern consists of a circular wreath of pointed leaves in blue, enclosing a quartered design of leaf-like appearance in blue, and low-toned brownish luster.

Seville, sixteenth century.

From Iglesia de San Felipe, Carmona.

Coated with white slip and glazed with lead.

82. PANEL

Dimensions, 22 x 22 inches.

Cuenca style. Design consists of nine 5¼-inch tiles, each decorated with a four-pointed figure, formed by intertwined circles, separated by four leaf-like motives. The coloring is blue, and brown luster of low tone. Around the edges are border tiles embellished with circles (resembling the Tai-chi symbol of Chinese character).

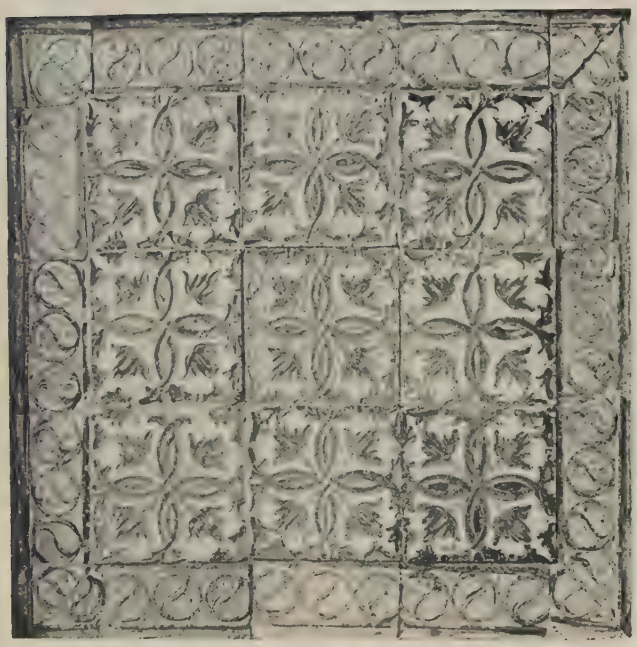
Coated with white slip and glazed with lead.

Seville, sixteenth century. PLATE XXXIV

83. PANEL

Dimensions, 11⅛ x 19¾ inches.

Cuenca style. Design composed of eight 5-inch tiles, with running design, consisting of quatrefoil figures, enclosing and surrounded by



82. Cuenca Tile Panel
Blue Enamel and Luster
Sixteenth Century

conventional leaf forms in blue color and brown luster of low tone.

Valencia, sixteenth century.

From Iglesia de Santiago, Carmona.

Coated with white slip and glazed with lead.

84. SHIELD

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two horizontal tiles. An undimidiated and dimidiated coat, showing the union of the Bourbon and Castile-Leon houses — three fleur-de-lis in reddish luster of low tone on blue ground, impaling a triple-towered castle, and lion rampant in brown on a white field.

Seville, sixteenth century. PLATE XXXV

85. SHIELD

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two tiles similar to preceding. ARMS. — A bendy shield, green glaze and luster, parted *per saltire*, bearing inscription, "AVE MARIA GRACIA PLENA." Luster of reddish and greenish tint, of low tone.

Seville, sixteenth century. PLATE XXXV

86. PANEL

Dimensions, 13½ x 17 inches.

Brick-red clay coated with white slip on which has been painted the archaic figure of a

bull, above which is a dog, both in black, the background being filled with scroll-work in dark red, which was added at a more recent period. There is no trace of glazing.

87. PANEL

Dimensions, 14 x 14 inches.

Cuenca style. Composed of four square 7-inch tiles, decorated with strap-work arranged in lozenge form, in which figures of small eight-pointed stars form part of the design. In the centre of each tile is a shield bearing in Arabic the inscription "And no one is supreme except Allah." At the points of junction of the tiles the same design appears in separate circular tiles which have been inserted. The colors are blue, yellowish brown, and white.

Seville, sixteenth century. PLATE XXXVI

88. PANEL

Dimensions, 10¼ x 10¾ inches.

Cuerda seca style. Composed of four tiles, with conventional leaf-shaped figures separated by strap-work; the colors of the glazes are blue, green, dark brown, honey yellow, and white.

Seville, sixteenth century. PLATE XXXVII

84. Cuenca Tile Panel
Arms of the Duke of Medinaceli
Seville
Sixteenth Century

85. Cuenca Tile Panel
Arms of Garcilaso de la Vega
Seville
Sixteenth Century

87. Tile Panel with Arabic Inscription
Seville
Sixteenth Century

88. Cuerda Seca Tile
Sixteenth Century

99. Cuenca Tile
Seventeenth Century

142. Cuenca Tile
Sixteenth Century

89. PANEL

Dimensions, 11 x 19¼ inches.

Cuenca style. Similar in design, coloring and luster to No. 80. Coated with white slip and lead glazed.

From Inglesia de Santiago, Carmona.

Seville, sixteenth century.

90. PANEL

Dimensions, 9¾ x 10 inches.

Cuenca style. Similar in design, coloring and luster to No. 80.

Seville, seventeenth century. PLATE XXXVIII

91. PANEL

Dimensions, 10½ x 31½ inches.

Cuenca style. Composed of twelve tiles, forming lozenge-shaped squares, enclosing arabesque ornamentation in blue and luster of low tone.

Seville, sixteenth century. PLATE XXXVIII

92. PANEL

Dimensions, 10½ x 31½ inches.

Cuenca style. Companion to preceding.

93. PANEL

Dimensions, 6¼ x 9 inches.

Cuenca style. Composed of three border tiles with serrated and strap-work ornament in colored glazes on white tin enamel ground.

Seville, seventeenth century.

94. PANEL

Dimensions, 11½ x 11½ inches.

Cuenca style. Composed of four tiles, with strap-work design enclosing many-pointed tiles in green and brown.

From El Transito, Toledo.

Seville, seventeenth century. PLATE XXXIX

95. PANEL

Dimensions, 8¾ x 9½ inches.

Cuenca style. Composed of two long tiles. Divided into lozenge-shaped panels, each enclosing a quatrefoil leaf-shaped ornament, in blue and green glazes.

Seville, seventeenth century.

96. PANEL

Dimensions, 9¾ x 9¾ inches.

Cuenca style. Composed of four tiles with cross-shaped design in strap-work, each enclosing a small eight-pointed star. Colors blue, dark brown, honey yellow, and white.

From Casa de los Azulejos, Carmona.

Seville, seventeenth century.

97. PANEL

Dimensions, 10 x 10 inches.

Cuenca style. Composed of four tiles with plant-motive ornament arranged in cross form.

91

90

108

Cuenca Tile Panels
Blue Enamel and Luster
Sixteenth Century

Colors of glazes, dark brown, green, blue, and light brown, on white ground.

From Torre de la Iglesia de Mairena.

Seville, seventeenth century. PLATE XXXIX

98. PANEL

Dimensions, 11¾ x 12¾ inches.

Cuenca style. Composed of four tiles, forming a large central design of a many-rayed rosette; in the four corners the same design quartered. Glazed in the usual *cuenca* colors — dark brown, green, and honey yellow, on stanniferous white ground.

From El Transito, Toledo.

Seville, seventeenth century. PLATE XXXIX

99. PANEL

Dimensions, 9½ x 10 inches.

Cuenca style. Formed of two long tiles, forming a circular design enclosing a leaf-shaped ornament, surrounded by flame and spear points, the whole enclosed in a square arranged in lozenge form. Glazes of the usual *cuenca* colors.

Seville, seventeenth century. PLATE XXXVII

100. PANEL

Dimensions, 9¾ x 10¼ inches.

Cuenca style. Composed of two long tiles, with circular wreath of laurel leaves enclosing conventional leaf and plant ornaments.

Seville, seventeenth century.

101. PANEL

Dimensions, 7½ x 11¼ inches.

Cuenca style. Composed of six tiles of various conventional and geometrical patterns.

From El Transito, Toledo.

Seville, seventeenth century.

102. PANEL

Dimensions, 13½ x 13½ inches.

Cuenca style. Composed of four tiles, forming a central rosette in dark brown, surrounded by spear-shaped ornaments in imitation of mosaic work. The glazes are of the usual *cuenca* colors, with the addition of manganese or mauve.

From El Transito, Toledo.

Seville, seventeenth century.

103. PANEL

Dimensions, 10¼ x 10¼ inches.

Cuenca style. Composed of four tiles with lozenge-shaped panels enclosing quatrefoil leaf-shaped ornaments in the usual *cuenca* colors.

From Torre de la Iglesia de Mairena.

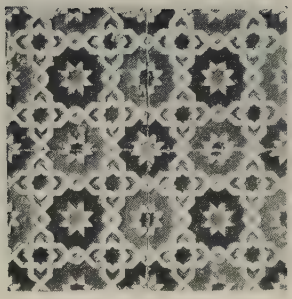
Seville, seventeenth century. PLATE XXXIX

104. PANEL

Dimensions, 11 x 11¼ inches.

Cuenca style. Composed of four tiles with strap-work and conventional leaf-shaped ornaments in the usual *cuenca* colors.

Seville, seventeenth century.



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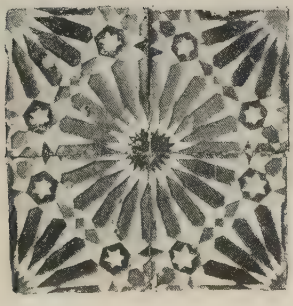
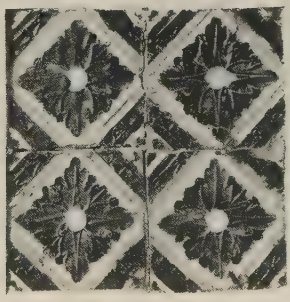
97



98



103

Cuenca Tile Panels
Glass Glaze Colors
Seventeenth Century

105. PANEL

Dimensions, 9¾ x 10½ inches.

Cuenca style. Composed of two long tiles, forming a large circular band decorated with yellow scroll-work on a blue ground. In the centre, conventional leaf ornaments in green, blue, and yellow.

Seville, seventeenth century. PLATE XL

106. PANEL

Dimensions, 11 x 12 inches.

Cuenca style. Composed of two long tiles, forming a large octagon arranged with points at top, bottom and sides, enclosing conventional floral motives in the usual *cuenca* colors.

Seville, seventeenth century.

107. PANEL

Dimensions, 11¼ x 11½ inches.

Cuenca style. Companion to preceding, but varying slightly in coloring.

Seville, seventeenth century.

108. PANEL

Dimensions, 10 x 10¼ inches.

Cuenca style. Composed of two long tiles. Design octagonal, decorated with bands of dots, mosaic pattern, and an acanthus-leaf rosette in centre. In corners fan-shaped ornaments. Blue

enamel and coppery luster of low tone. Tin enameled.

Seville, sixteenth century. PLATE XXXVIII

109. PANEL

Dimensions, 7 x 16¾ inches.

Composed of three tiles. The central one consists of small pieces cut into cross, eight-pointed star and strap-work shapes and fitted together as a mosaic. The colors of the glazes are green, dark brown, and light brown. The strap-work, enameled in white, is lined with pale blue.

The two end tiles are of the *cuenca* style, in geometrical designs, in the usual colors.

Seville, seventeenth century.

110. PANEL

Dimensions, 3¾ x 15¼ inches.

Cuenca style. Composed of four square tiles, each decorated with a dog or a rabbit in colored glazes on a white stanniferous ground.

Seville, seventeenth century. PLATE XLI

111. PANEL

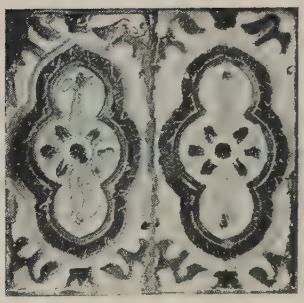
Dimensions, 11¼ x 11¼ inches.

Cuenca style. Composed of four tiles. Similar to No. 98 in coloring and design.

From El Transito, Toledo.

Seville, seventeenth century.

105



128

131

137

Cuenca Tile Panels
Glass Glaze Colors
Sixteenth and Seventeenth Centuries

110. Cuenca Tiles
Seville
Seventeenth Century

150. Tile Panel, Painted Decoration
Talavera
Eighteenth Century

112. PANEL

Dimensions, 11 x 22 inches.

Cuenca style. Composed of eight tiles. Design of rosettes or star-shaped ornaments in brown and in green, on white ground.
Seville, sixteenth century.

113. PANEL

Dimensions, 11½ x 11½ inches.

Cuenca style. Composed of four tiles. In centre a green rosette surrounded by star-shaped ornaments in dark brown.
Seville, seventeenth century.

114. PANEL

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two long tiles, forming a square design with arched sides, enclosing a conventional plant design. Glazes in the usual *cuenca* colors.
Seville, seventeenth century.

115. PANEL

Dimensions, 9½ x 10¼ inches.

Cuenca style. Composed of two long tiles, forming a bold conventional leaf design in the usual *cuenca* colors.
Seville, seventeenth century.

116. PANEL

Dimensions, 10¼ x 20½ inches.

Cuenca style. Composed of four long tiles, forming two octagonal figures, enclosing acanthus leaf design. Herring-bone border. Glazes in the usual *cuenca* colors.
Seville, sixteenth century.

117. PANEL

Dimensions, 11 x 11 inches.

Cuenca style. Composed of four tiles; checkerboard design, arranged in lozenge form, in the usual *cuenca* colors.
Seville, seventeenth century.

118. PANEL

Dimensions, 10¼ x 10½ inches.

Cuenca style. Composed of four tiles with quatrefoil designs in the usual *cuenca* colors.
Seville, seventeenth century.

119. PANEL

Dimensions, 11½ x 23 inches.

Cuenca style. Composed of eight tiles, forming two large, many-pointed stars in dark brown with radiating strap-work in white. Circles of pointed ornaments around the outside in green and honey yellow glaze.
Seville, seventeenth century.

120. PANEL

Dimensions, 9¾ x 10¼ inches.

Cuenca style. Composed of two long tiles. Similar to 114.

121. PANEL

Dimensions, 8½ x 9½ inches.

Cuenca style. Composed of two long tiles. Design, a large four-armed figure enclosing conventional leaf ornament, in the usual *cuenca* colors.

Seville, sixteenth century.

122. PANEL

Dimensions, 10¼ x 15¼ inches.

Cuenca style. Consisting of six tiles with conventional designs in the usual *cuenca* colors.

Seville, sixteenth century.

123. PANEL

Dimensions, 9½ x 9¾ inches.

Cuenca style. Composed of two long tiles. Design, an eight-pointed star enclosing conventional leaf ornament in the usual *cuenca* colors.

Seville, sixteenth century.

124. PANEL

Dimensions, 9½ x 10½ inches.

Cuenca style. Composed of two long tiles. Design, an oval with pointed sides, scroll-work and leafage in the usual *cuenca* colors.

Seville, sixteenth century.

125. PANEL

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two long tiles, forming a four-lobed figure enclosing conventional leaf ornaments, in the usual *cuenca* colors. Seville, sixteenth century.

126. PANEL

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two long tiles. Flower and leaf arabesque design, in the usual *cuenca* colors.
Seville, sixteenth century.

127. PANEL

Dimensions, 9¾ x 30½ inches.

Cuenca style. Composed of six long tiles, each decorated with a four-lobed oval enclosing tulip-like designs, in the usual *cuenca* colors.
Seville, sixteenth century.

128. PANEL

Dimensions, 10 x 10 inches.

Cuenca style. Composed of two long tiles of same design and coloring as preceding.

PLATE XL

129. PANEL

Dimensions, 9½ x 30½ inches.

Cuenca style. Composed of six long tiles of same design and coloring as preceding.

143. Tile with Heraldic Device
Seville
Seventeenth Century

144. Painted Tile Panel
Talavera
Eighteenth Century

130. PANEL

Dimensions, 9¾ x 25¼ inches.

Cuenca style. Composed of five long tiles, similar to No. 126.

131. PANEL

Dimensions, 11 x 11½ inches.

Cuenca style. Composed of two long tiles, forming a four-pointed and four-lobed star enclosing conventional leaf ornament, in the usual *cuenca* colors.

Seville, sixteenth century. PLATE XL

132. PANEL

Dimensions, 9¾ x 9¾ inches.

Cuenca style. Formed of two long tiles, decorated with conventional leaf pattern, in the usual *cuenca* colors.

Seville, sixteenth century.

133. PANEL

Dimensions, 9¾ x 10 inches.

Cuenca style. Composed of two long tiles, forming a large four-lobed figure enclosing conventional leaf motives, in the usual *cuenca* colors.

Seville, sixteenth century.

134. PANEL

Dimensions, 9¾ x 18½ inches.

Cuenca style. Composed of four long tiles, forming two large eight-pointed stars enclosing

and surrounded by leaf motives, in the usual *cuenca* colors.
Seville, sixteenth century.

135. PANEL

Dimensions, 10½ x 10¾ inches.

Cuenca style. Composed of two long tiles, forming a four-lobed figure enclosing conventional leaf design, in the usual *cuenca* colors.
Seville, sixteenth century.

136. PANEL

Dimensions, 10 x 10½ inches.

Cuenca style. Composed of two long tiles, forming a circular design enclosing leaf ornaments, with pear-shaped ornaments in the four corners. Glazed in the usual *cuenca* colors.
Seville, sixteenth century.

137. PANEL

Dimensions, 9½ x 10 inches.

Cuenca style. Composed of two long tiles, forming a large circular wreath enclosing pomegranates, in the usual *cuenca* colors.
Seville, sixteenth century. PLATE XL

138. PANEL

Dimensions, 10 x 15 inches.

Cuenca style. Composed of six square tiles, enameled blue and white and forming a conventional design of simple form.
Spanish, eighteenth century.

71. Cuenca Tile
Seville
Sixteenth Century

148. Inlaid Brick
Old Spanish

139. PANEL

Dimensions, 10 x 10½ inches.

Cuenca style. Composed of two long tiles, forming a circular design enclosing a conventional leaf ornament. At top and bottom a herring-bone border design. Glazed in the usual *cuenca* colors.

Seville, sixteenth century.

140. PANEL

Dimensions, 9¾ x 10¼ inches.

Cuenca style. Composed of two long tiles; same design and coloring as No. 133.

141. TILE

Dimensions, 5⅞ x 5⅞ inches.

Cuenca style. Rosettes enclosed in octagons with surrounding strap-work, in the usual *cuenca* colors.

Toledo, sixteenth century.

142. TILE

Diameter, 6¾ inches.

Cuenca style. Hexagonal form, enclosing two triangles arranged as a six-pointed star, in the usual colors.

Seville, sixteenth century. PLATE XXXVII

143. TILE

Dimensions, 4¾ x 5¼ inches.

Cuenca style. Design, a shield of arms, quartered: 1–4, an ox; 2–3, a cauldron over a fire. Colors of glaze, blue, brown, green, and a greenish yellow.

Seville, seventeenth century. PLATE XLII

144. PANEL

Dimensions, 13 x 16¼ inches.

Painted tile. Arms of Leon and Castile in blue in lozenge form. The four corners are decorated with leaf designs.

Talavera, early eighteenth century. PLATE XLIII

145. TILE

Dimensions, 4 x 4 inches.

Arabesque design in black glaze, the ground having been cut away, possibly at one time having been filled with an inlay of clay or glaze.

146. TILE

Dimensions, 5¼ x 5¼ inches.

Geometrical design in white stanniferous enamel and blue, green, and brown glazes. From the church of Mercedes in Santo Domingo City, built about 1530. Pale reddish clay.

Seville, sixteenth century.

151. Painted Panel, Pisano Style
Seville
Eighteenth Century

152. Painted Panel, Pisano Style
Seville
Eighteenth Century

147. TILE

Dimensions, 5¼ x 5¼ inches.

Diagonally separated into two parts, one dark blue, the other white stanniferous enamel. From an old church in Higney, Santo Domingo. Pinkish clay.

Talavera, late seventeenth century.

148. BRICKS (Pair).

Length, 6¾ inches.

Width, 3 inches. Thickness, 1½ inches.

Designs, fleur-de-lis and three-towered castle, inlaid with white clay in deep red clay and covered with yellowish lead glaze.

Old Spanish. PLATE XLIV

149. PANEL

Dimensions, 23¾ x 24 inches.

Consisting of square tiles of various kinds, principally of *cuenca* style. The central one with head of warrior is painted in polychrome, and, with two painted tiles at the bottom and one near the upper left-hand corner, in compass design, belongs to the eighteenth century.

150. PANEL

Dimensions, 5 x 32¼ inches.

Composed of three long tiles painted with pagodas, figures of birds, a camel, trees and

flowers. Colors, blue, green, orange, yellow, and manganese.

Talavera, eighteenth century. PLATE XLI

151. PANEL

Dimensions, 22½ x 23½ inches.

Pisano style. Painted in colors on a flat surface, in blue, green, yellow, orange and manganese. In a circle in centre the figure of Santo Domingo, with book in right hand and cluster of lilies in left. At top a seraph's head. At each lower corner a seated dog holding a burning flambeau in his mouth.

Seville, early eighteenth century. PLATE XLV

152. PANEL

Dimensions, 22¾ x 23¼ inches.

Pisano style. A companion to preceding. In centre a bishop with pastoral staff. The figure is evidently intended to represent Albertus Magnus (Albert the Great), a scholastic philosopher, who was a member of the Dominican order in the thirteenth century, and Bishop of Ratisbon (Bavaria) in 1260.

Seville, early eighteenth century. PLATE XLVI

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